

*Vision  
& Continuity*



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*Italian Drawings  
from the Permanent Collection  
1530 – 1780*

*Yale University Art Gallery  
4 April – 2 June 1991*

*Cover illustration:*

47 Pompeo Girolamo Batoni, 1708–1787, *Sheets of Sketches with Studies for “Hercules at the Cross-Roads” and for “The Small Holy Family,”* ca. 1748.

The Yale University Art Gallery possesses a modest but ever-growing collection of Italian Old Master Drawings. Nonetheless, Yale can already boast of sheets by many important draughtsmen from the sixteenth through the eighteenth centuries. Drawn entirely from the permanent collection, this small exhibition attempts to characterize the persistent regional patterns of some of the major schools of Italian drawing from 1530 to 1780. Our efforts are based on the assumption that artists remained inextricably linked to the local tradition in which they were trained, despite issues such as personal vision, the different media employed in the making of a drawing, or changes in period style.

Shaped more by the varying tastes of the donors and curators of the last half century than by any desire for art historical completeness, Yale's collection is identifiably strong in some areas and understandably weak in others. Thus, this exhibition of forty-one drawings has been supplemented by six etchings. The limitation to etching is intentional. Of all of the graphic techniques in use during this period, etching proved to be the most effective translator of both the form and the spirit of the artist's original design, as it allowed him to draw directly onto the grounded surface of the plate.

Artists used a variety of media, either singly, or in combination, depending on the function of the drawing. Ink and graphite — two of the oldest drawing media — were used to set down the underlying structure of a figure or composition, chalks and charcoal were exploited for their broad atmospheric and textural qualities, and transparent and opaque watercolors added vibrancy and color to the sheet. From the earliest stages of a design, to the studies for the individual figures and their drapery, to the completed composition, drawing served as the fundamental element in the successful realization of a painting, sculpture, or print.

Chronologically, the exhibition begins with Mannerism in the middle of the sixteenth century, typified by its linear exaggeration and attention to detail. This period is most notably represented by Yale's collection of Florentine drawings. Following these are works of the anti-Mannerist Counter-Reformation movement of the end of the sixteenth century and the more naturalistic and pictorial Early and High Baroque



styles of the seventeenth century which are amply illustrated by the Roman sheets on display. The show concludes with the elegant Rococo-inspired designs of the middle of the eighteenth century—perfectly captured by our collection of Venetian drawings—just before the advent of Neo-Classicism at the end of the century.

A fundamental principle of this exhibition is that drawings produced in central Italy (Florence and Rome) are intrinsically different from those of northern Italy (Venice, Lombardy, and Genoa). All of the artists of this period were concerned with the problem of creating three-dimensional forms on a two-dimensional surface, but comparison reveals that they approached the problem in inherently different ways. Central Italian artists used line to create tactile values while artists from the north used either contrasts of light and shade or texture to attain their analogous goal. To stress the importance of regional patterns and characteristics, this survey is divided into six sections, each of which represents a distinct and active center of artistic activity. It begins with Florence and Venice—the two centers best represented in Yale's collection. The divergent approach of these two schools functions as a foil for the rest of the exhibition, which continues with a small selection of sheets from Lombardy and Genoa. The exhibition concludes with Bolognese and Roman drawings.



*Florence* It was in Florence that drawing was most revered as both an intellectual and practical component of the art-making process. The primacy accorded to drawing as the basis of all of the fine arts was codified in the foundation of the Accademia del Disegno by Vasari and his contemporaries in 1563. Florentine artists utilized carefully drawn lines as the fundamental organizer of their academic forms. For example, every aspect of Francesco Salviati's *Standing Prophet* (no. 1)—the opaque watercolor or gouache used to heighten his plasticity and the brown transparent wash that adds life to the billowing drapery—is subservient to its precisely drawn contour line. Nothing is

left to chance even the curls of the figure's hair have been conceptualized as a linear phenomenon. The same tendencies can be seen in the *Standing Young Man* attributed to Jacopo da Empoli (no. 7). Here, even light is forced to submit to the design made by the crisp linear folds of the figure's drapery, and the hair is indicated by a few quick open turns of the artist's pen.

The Florentines' concern for space surrounding their figures can be seen in Cigoli's *Study for the Resurrection* (no. 8), where the artist has drawn a line around the principal figures of the composition, creating a window peering into three-dimensional space, in order to clarify their configuration in his final composition. These spatial and figural concerns continue into the seventeenth century, even in compositions as complicated as Andrea Boscoli's *Road to Calvary* (no. 9), or in Bernardino Poccetti's *Study for an Angel* (no. 5), in which he turned to the softer medium of red chalk.

*Venice* The Venetian approach to form is fundamentally opposed to that of Florence. From the drawing by Bernardino Licinio in the sixteenth century to the sheets by the Tiepolos in the eighteenth century, heavy contour lines are avoided, and when lines do appear, they never dominate the other elements that compose a figure or scene. Instead, the rapidly executed display of pictorial invention is highly valued as a bravura demonstration of an artist's skill, and flickering patterns of light and dark cover the sheet. As early as the sixteenth century, critics had already noted the difference of this more coloristic approach to drawing.

Compared to the tactile presence of Poccetti's *Study of an Angel*, Bernardino Licinio's study for a *Woman Holding a Vase* (no. 11) and the *Nymph and Satyr* attributed to Giovanni Battista Pittoni (no. 17) appear to be floating on the surface of their support. Similarly, the mutability of the pen line in Giovanni Battista Franco's *Sheet of Studies* (no. 12) is the exact opposite of the form-enhancing use of line in Cigoli's *Studies for the Resurrection* (no. 8). These differences between Florentine and Venetian draughtsmen are not qualitative. Instead, they reflect the Venetian approach to building form from the use of light and color. In his *Industry Triumphant over Idleness*

(no. 18) Giovanni Battista Tiepolo used disconnected lines, patches of transparent wash, and the white of his sheet to create a convincingly tangible form. The form emerges from his smooth, swift, and seemingly unconscious transitions between light and dark.

Giovanni Battista's son, Domenico, appears to take a much more linear approach to drawing. But note how the four foreground figures melt into each other with little concern for individual clarity. The Venetian pen line alone does not suggest the same tactile qualities that it does in Florence. It needs the additional component of wash. Thus, in one of Domenico's *Punchinello* drawings (no. 21), the rich and varied tones of brown wash applied both within and over the lines of his figures clearly build and separate their positions in space and help to clarify the composition.

### *Lombardy*

The most important center in Lombardy was Milan, and Milanese draughtsmen can be characterized by their attention to a form of naturalism manifested in their concern with light and texture. These artists were heavily influenced by the presence of Leonardo at the beginning of the sixteenth century. His unique approach to the realization of form is often referred to as *chiaroscuro*, or the gentle and atmospheric modulation from light to dark. However, in the hands of his many Lombard followers, his light becomes somewhat hard and frozen, ultimately leading to the harsher *tenebrism*, or stark contrasts of light and dark, exploited by Caravaggio at the beginning of the seventeenth century.

The heavy use of white opaque watercolor on colored paper in Bernardino Lanino's *Two Apostles* (no. 23), from the middle of the sixteenth century, reflects a technique unique to Lombard draughtsmen. It is an excellent example of the way in which Milanese artists sought palpability in the heavy and stiff texture of the media itself. Nonetheless, the figures lack the three-dimensional presence of Salviati's *Prophet* (no. 1), or the flickering quality of Giovanni Battista Tiepolo's figure of *Industry* (no. 18). Salviati was able to use his heightening in concert with a contour line to render his form in a highly plastic manner, while Tiepolo juxtaposed different shades of transparent wash with the white of the sheet. Conversely, the lack of

contour and the light frozen within Lanino's media-saturated figures, prevent our eyes from moving around the forms and focus the viewer's attention onto the plane of the sheet. Fifty years later, in Giuliano Maria della Rovere's *Gideon Choosing His Army* (no.26), the light is even more harsh. It fragments the very line which was intended to define the general's form.

*Genoa* The character of Genoese art was structured by Luca Cambiaso in the sixteenth century. As his *Apollo Killing the Python* (no. 28) demonstrates, the artist manipulated his line not only to describe his form, but also to abstract and pictorialize his subject. Here, his line is akin to an elegant arabesque. Cambiaso and later Genoese artists, such as Giulio Benso at the beginning of the seventeenth century (no. 29), used their contours and varying densities of transparent washes to juxtapose geometric volumes and converge multiple planes. The resulting compositions were highly foreshortened and energetic. Later in the seventeenth century, Giovanni Benedetto Castiglione used the etched line in a different, but related way in his *Raising of Lazarus* (no. 30). By mixing and opposing long, short, broken, scrunched, squiggly, and cross-hatched lines, he not only clearly differentiated volumes in a highly pictorial manner, but he was also able to achieve an astonishing variety of tone.

*Bologna* As the southernmost center of northern Italy, Bologna took a very classicizing approach to form, one that was heavily influenced by Central Italian Mannerism in the middle of the sixteenth century. But this external influence was moderated by her painterly North Italian heritage, one shared with other centers such as Mantua and Ferrara. This cultural legacy was reinforced by the work of the Carracci at the end of the century. Originally under the direction of their cousin, Lodovico, the brothers Annibale and Agostino Carracci founded their own academy in Bologna and mounted an offensive against Central Italian Mannerism by stressing their attachment to the naturalism and color of northern Italian painting. Annibale later moderated his stand and went to work in Rome, where his blend of *disegno* and *colóre* was considered to be at once, the most definitive statement of the Italian Counter-Reformation, and the beginning of the Baroque.



The drawing attributed to Lodovico, *St. Roch in the Wilderness* (no. 31), reveals his essentially northern approach. The saint, whose windswept hair and drapery reveal Lodovico to be a master of delicate calligraphy, stands in front of a small, gentle landscape which does not clearly recede into depth. However, it is this pen work which both prevents the figure from having a truly sculptural presence and causes him to dominate his environment. Annibale approaches a greater degree of classicism in his etching, *Christ Crowned with Thorns* (no. 32). By restricting the background to a plane of tight, regulated hatching, by using a more open pattern of hatching for Christ's two attackers, and by exploiting the white of the sheet to describe most of Christ's drapery, he was able to sharply illuminate the figures. The variegated background — the most important space defining element in the composition — reveals Annibale's essentially painterly mentality, for it structures space by juxtaposing lights and darks, instead of creating lines or placing figures that would recede diagonally into the composition as one would find in the work of a Florentine artist such as Cigoli (no. 8). The result is that Annibale's figures are situated in a somewhat compressed space. Moreover, they are surrounded by a thin, controlled contour. This contour does not impart the structure of a Florentine figure, instead, it counteracts their palpability.

The work of the students of the Carracci in this exhibition also reveals the painterly side of Bolognese draughtsmanship. Examples include Pietro Faccini's gentle mixture of red chalk and transparent watercolors (no. 33), Guido Reni's soft and coloristic use of red chalk (no. 34), and the delicate pen work used to describe the small, sweet figures placed in the landscape attributed to Francesco Albani (no. 35).

*Rome* Even more than Florentine, Roman art can be characterized by the clarity of its compositions and the truly sculptural quality of its figures. This is often considered to be a result of the enduring presence of the remains of Classical antiquity that had such a lasting effect on the artists who went there to study, or those who worked there for long periods of time seeking the wealth of patronage that was readily available in this important capital of religion, culture, and diplomacy. These extra-regional

artists were especially important for the development of Roman art. Of the ten artists represented in this part of the exhibition, only four — Giulio Romano, Ottavio Leoni, Giovanni Battista Passeri, and the Cavaliere d'Arpino — were actually Romans by birth. Rome is traditionally noted as being the center with the fewest native-born artists at a time when centers such as Venice and Florence already possessed long-standing regional characteristics. The artists that were most fundamental for the development of Roman art in the sixteenth century were frequently from Umbria (Raphael) and the Marches (the Zuccari). The artists included in this section of the exhibition spent most or all of their careers in Rome.

As a student of Raphael, Giulio Romano was deeply imbued with a sense of the most severe form of High Renaissance Classicism. His *Ordeal by fire of Quintus Cincinnatus* (no. 38) is a first sketch for a spandrel-shaped decorative work in Mantua, just after the Sack of Rome in 1527. Intended to be seen from below, Giulio structured the composition in the form of an antique frieze. His active, reinforced contours, combined with hatching, and the careful positioning of his figures in space enliven the figures and impart a fully-rounded presence to those depicted in the foreground. Federico Zuccaro used line in a similar way in his *Study for the Cupola in the Florence Cathedral* (no. 39). His contours do not inhibit the third dimension; instead, they serve to animate the actively gesturing figures. With the additional use of wash to model the forms, Zuccaro was able to endow both the individual figures in the lower zone, as well as the two groups of figures in the upper zone of the sheet, with a powerfully palpable presence, one that is firmly rooted in the reality of space that he has created.

Despite the rigor of their pen line, in comparison to the figures in the drawings by Giulio and Zuccaro, those of Florentine artists such as Salviati and Cigoli (nos. 1 and 8), appear much more decorative and abstract. The Florentine line conceptualizes form, and everything else in the sheet, even light, is subservient to its pattern and organization. Conversely, Roman artists *combined* their use of line with light to model form, in order to carry our eyes around the figures. This technique resulted in much more tangible, plastic values.

Later in the seventeenth and eighteenth centuries, Benedetto

Luti and Pompeo Girolamo Batoni used the more textural media of red and black chalk to create highly tactile figures that seem to burst forth from the plane of the sheet. First, their glyphic forms are placed so as to lead the eye into depth. In addition, in his *Evangelist* (no. 45), Luti masterfully combined a somewhat faceted line and white chalk to model large areas of mass, and in his *Sheet of Studies* (no. 47), Batoni utilized more flowing, reinforced contours and diagonal hatching, as well as heightening in white chalk, to suggest a statuesque tangibility. In comparison, the chalk studies by the Milanese Lanino and the Venetian Pittoni (nos. 23 and 17) appear as only an elegant apparition, and the figure study by the Florentine Bernardino Poccetti (no. 5) seems trapped within its contours.



From the painterly, textural, and coloristic illusionism of northern Italy to the linear precision and structured tactility of central Italy, the artists displayed in the two hundred and fifty year period examined in this exhibition reveal an inexhaustible variety of technique and invention in their approach to form. But these qualities are always based on a particularity of vision shaped by their place of birth and the training they received there. This was not an inhibition to personal growth or expression. Artists were usually quite proud of their regional heritage, and like the many artists who travelled to Rome, each could take their foundation, and augment it in a number of different ways to achieve his own personal style.

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## *Checklist*



- Florence*
- Francesco de' Rossi,  
called Salviati, 1510–1563
- 1 *Old Testament Prophet*, ca. 1550  
Pen and brown ink with brush  
and brown transparent water-  
color over traces of black chalk  
131 x 137 mm  
Everett V. Meeks, B.A. 1901,  
Fund  
1975.78
- Giorgio Vasari, 1511–1574
- 2 *Study for Drapery of a Seated  
Figure*, 1560s  
Black chalk  
309 x 228 mm  
Gift of Dr. and Mrs. Malcolm  
Bick, B.A. 1936  
1974.66
- Alessandro Allori, 1535–1607
- 3 *Noli me Tangere*, ca. 1590  
Pen and brown ink, brush and  
grey transparent watercolor  
over black chalk, heightened  
with white opaque watercolor  
268 x 185 mm  
Library Transfer  
1961.61.1
- Giovan Battista Naldini,  
ca. 1537–1591
- 4 *Nude Study of a Seated Youth*,  
ca. 1575–80  
Red and white chalk with brush  
and pink transparent watercolor  
226 x 203 mm  
Anonymous Gift  
1972.38
- Bernadino Poccetti, 1548–1612
- 5 *Study for an Angel*, ca. 1590  
Red chalk, squared in red chalk  
221 x 316 mm  
Everett V. Meeks, B.A. 1901,  
Fund  
1964.9.51
- Filippo Bellini, 1550/55–1604
- 6 *St. Catherine*, ca. 1600  
Pen and brown ink with brush  
and brown transparent water-  
color over graphite  
385 x 253 mm  
Library Transfer  
1961.61.35
- Attributed to Jacopo Chimenti,  
called Empoli, 1551–1640
- 7 *Standing Young Man*, ca. 1610  
Pen and brown ink with brush  
and brown transparent water-  
color over red chalk and traces  
of black chalk  
212 x 124 mm  
Library Transfer  
1961.66.7
- Lodovico Cardi, called Cigoli,  
1559–1613
- 8 *Study for the Resurrection*, ca. 1591  
Pen and brown ink with brush  
and reddish-brown transparent  
watercolor  
277 x 192 mm  
Maitland F. Griggs, B.A. 1896, Fund  
1973.67
- Andrea Boscoli, 1560–1607
- 9 *Road to Calvary*, ca. 1600  
Pen and brown ink with brush  
and brown transparent water-  
color over black chalk  
233 x 306 mm  
Everett V. Meeks, B.A. 1901, Fund  
1964.9.48
- Stefano della Bella, 1610–1664
- 10 *Boy Sketching the Medici Vase*,  
ca. 1635  
Etching  
De Vesme 832  
300 x 270 mm  
Library Transfer  
1967.4.33











- Venice* Bernardino Licinio, 1490–1550
- 11 *Woman Holding a Vase*,  
ca. 1530  
Black chalk, heightened with  
white chalk on blue-grey paper  
214 x 147 mm  
Library Transfer  
1961.65.46
- Giovanni Battista Franco,  
called Semolei, 1498–1561
- 12 *Studies for a Conversion of  
Saul* (upper half)  
*Studies for an Entombment* (?)  
(lower half), ca. 1550  
Pen and brown ink over traces  
of graphite  
272 x 208 mm  
Fredrick M. Clapp, B.A. 1901,  
M.A. 1911, Fund  
1986.91.1
- Alessandro Merli (?),  
active 1590–1608
- 13 *Madonna in the Clouds*  
Pen and brown ink over  
graphite, squared in pen and  
brown ink  
130 x 128 mm  
Library Transfer  
1961.64.54
- Jacopo Palma the Younger,  
called il Giovane, 1544–1628
- 14 *Saint Jerome, Pope Damasus  
and two putti*, ca. 1600  
Etching  
Bartsch 16  
210 x 147 mm  
Everett V. Meeks, B.A. 1901,  
Fund  
1990.27.1
- Giulio Carpioni, 1613–1679
- 15 *The Earth*  
Etching  
Bartsch 16  
105 x 160 mm  
Everett V. Meeks, B.A. 1901,  
Fund  
1964.9.32
- Circle of Giambattista  
Piazzetta, 1683–1754
- 16 *Girl with a Flower*  
Black chalk heightened with  
white opaque watercolor on  
faded blue paper  
390 x 303 mm  
Gift of Edward B. Greene,  
B.A. 1900  
1951.54.2
- Attributed to Giovanni Battista  
Pittoni, 1687–1767
- 17 *Nymph and Satyr*  
Red chalk  
108 x 137 mm  
Everett V. Meeks, B.A. 1901,  
Fund  
1964.9.36

- Giovanni Battista Tiepolo,  
1696–1770
- 18 *Industry Triumphant over  
Idleness*, ca. 1734  
Pen and brown ink with brush  
and grey transparent water-  
color over graphite  
293 x 215 mm  
Gift of Edward B. Greene,  
B.A. 1900  
1929.4
- 19 *Apotheosis of an Aged Warrior*,  
ca. 1758  
Pen and brown ink with brush  
and brown transparent water-  
color over black chalk  
196 x 280 mm  
Gift of Robert Lehman,  
B.A. 1913  
1941.295
- Giovanni Domenico Tiepolo,  
1727–1804
- 20 *Priam and Companions  
outside the Walls of Troy*,  
ca. 1770–80  
Pen and black ink  
189 x 254 mm  
Gift of Robert Lehman,  
B.A. 1913  
1941.297
- 21 *Punchinello Feeding Chickens  
in a Barnyard*  
Pen and brown ink with brush  
and brown transparent water-  
color over black chalk  
294 x 408 mm (sight)  
Gift of Mrs. Paul Wick and her  
children, Paul M. Wick, B.A.  
1939, William A. Wick, B.A.  
1941, Peter A. Wick, B.A. 1943,  
and Mrs. Osborne Holmes in  
honor of Paul Wick, B.A. 1912  
1981.32
- Anonymous Venetian, ca. 1750
- 22 *Venetian Landscape*  
Pen and dark brown ink and  
brown wash over a preliminary  
sketch in black chalk  
175 x 387 mm  
University Purchase  
1955.9.11





Lombardy

- Bernardino Lanino,  
ca. 1510/15–ca. 1583
- 23 *Two Apostles: Study for the Last Supper*, ca. 1546–48  
Black chalk heightened with white chalk on blue paper  
535 x 384 mm (irregular)  
Everett V. Meeks, B.A. 1901,  
Fund  
1961.9.53
- Style of Giovan Battista Trotti,  
called Malosso, 1555–1619
- 24 *Madonna and St. John the Baptist with Putti*  
Pen and black ink with grey and brown transparent watercolor over red and black chalk on brownish-grey paper  
238 x 190 mm  
Library Transfer  
1961.64.2
- Anonymous Lombard — Close to Giulio Cesare Procaccini,  
1574–1625
- 25 *Kneeling St. Francis with Angels*, ca. 1600  
Pen and brown ink with brush and grey transparent watercolor, over red chalk  
322 x 252 mm  
Maitland F. Griggs, B.A. 1896,  
Fund  
1972.92
- Giuliano Maria della Rovere,  
ca. 1575–1640
- 26 *Gideon Choosing His Army*, ca. 1610  
Pen and black ink with brush and grey wash, heightened with white opaque watercolor  
262 x 107 mm  
Gift of John Steiner  
1978.17
- Anonymous Lombard, ca. 1700
- 27 *Sheet of Sketches*, ca. 1680  
Pen and black ink and black chalk  
315 x 513 mm  
Maitland F. Griggs, B.A. 1896,  
Fund  
1985.31.1





*Genoa* Luca Cambiaso, 1527–1585  
28 *Apollo Killing the Python*,  
ca. 1545–50  
Pen and brown ink with brush  
and brown transparent water-  
color over black chalk  
326 x 259 mm  
Library Transfer  
1961.63.84

Anonymous Genoese — Close  
to Giulio Benso, 1601–1668  
29 *A Young Warrior*  
Pen and brown ink with brush  
and brown wash over red chalk  
389 x 244 mm  
Gift of Robert Lehman,  
B.A. 1913  
1941.299

Giovanni Benedetto  
Castiglione, 1610–1663/65  
30 *The Raising of Lazarus*,  
ca. 1652  
Etching  
Bartsch 6  
228 x 318 mm  
Everett V. Meeks, B.A. 1901,  
Fund  
1973.99.1

- Bologna*
- Attributed to Lodovico Carracci, 1555–1619
- 31 *St. Roch in the Wilderness*  
 Pen and brown ink  
 141 x 200 mm  
 Everett V. Meeks, B.A. 1901, Fund  
 1965.9.17
- Annibale Carracci, 1560–1609
- 32 *Christ Crowned with Thorns*, 1606  
 Etching  
 Bartsch 3; DeGrazia 21/i  
 132 x 178 mm  
 Everett V. Meeks, B.A. 1901, Fund  
 1967.9.16
- Pietro Faccini, 1562–1602
- 33 *Madonna and Child*  
 Pen and brown ink with brush and brown and grey wash over traces of red chalk  
 171 x 149 mm  
 Gift of Dr. and Mrs. Malcolm Bick, B.A. 1936  
 1978.105
- Guido Reni, 1575–1642
- 34 *Self-Portrait*  
 Red chalk  
 289 x 206 mm  
 Gift of Edward B. Greene, B.A. 1900  
 1937.333
- Attributed to Francesco Albani, 1578–1660
- 35 *Apollo and Daphne*, ca. 1640  
 Pen and brown ink with brush and brown transparent water-color  
 388 x 325 mm  
 Maitland F. Griggs, B.A. 1896, Fund  
 1976.21
- Attributed to Giovanni Francesco Grimaldi, 1606–1680
- 36 *Cliffs Near a River Bank with Fishermen*  
 Pen and brown ink over traces of black chalk  
 174 x 238 mm  
 Everett V. Meeks, B.A. 1901, Fund  
 1963.9.71
- Gaetano Gandolfi, 1734–1802
- 37 *Adoration of the Shepherds*  
 Etching and aquatint  
 220 x 166 mm  
 Everett V. Meeks, B.A. 1901, Fund  
 1986.11.1





- Rome
- Giulio Pippi, called Romano,  
1499–1546
- 38 *Ordeal by Fire of Quintus Cincinnatus*, ca. 1528–32  
Pen and brown ink over traces of black chalk  
268 x 335 mm  
Everett V. Meeks, B.A. 1901, Fund  
1976.91
- Federico Zuccaro, 1540/41–1609
- 39 *Study for the Cupola of the Florentine Cathedral*, ca. 1576–79  
Pen and brown ink with brush and brown wash  
419 x 555 mm  
Everett V. Meeks, B.A. 1901, Fund  
1989.61.1  
*Reproduced as center spread*
- Giuseppe Cesari, called Cavaliere d'Arpino, 1568–1640
- 40 *Madonna and Child with Sts. John the Baptist and Augustine*, ca. 1600  
Red and black chalk  
162 x 141 mm  
Everett V. Meeks, B.A. 1901, Fund  
1966.9.2
- Ottavio Leoni, 1578–1630
- 41 *Portrait of a Cardinal*  
Black chalk heightened with white chalk on blue paper  
Gift of Edward B. Greene, B.A. 1900  
1929.43
- Gian Lorenzo Bernini, 1598–1680
- 42 *Self-Portrait*  
Red chalk  
379 x 222 mm  
Library Transfer  
1961.61.36
- Attributed to Giovanni Battista Passeri, 1610/16–1679
- 43 *Vision of a Saint*  
Pen and brown ink with brush and brown transparent watercolor over a preliminary drawing in black chalk  
214 x 157 mm  
Everett V. Meeks, B.A. 1901, Fund  
1964.9.35
- Attributed to Pier Francesco Mola, 1612–1666
- 44 *Flight into Egypt*  
Pen and brown ink with brush and brown transparent watercolor over a preliminary drawing in red chalk  
262 x 167 mm  
Library Transfer  
1961.64.73
- Benedetto Luti, 1666–1724
- 45 *Evangelist*  
Black and touches of red chalk, heightened with white opaque watercolor  
387 x 249 mm  
The Frederick Benjamin Kaye Memorial Collection, Anonymous Gift  
1930.209



Giovanni Paolo Pannini,  
1691–1765

46 *A Roman Capriccio*

Pen and brown ink with brush  
and grey wash  
316 x 199 mm  
Gift of Philip Hofer  
1940.28

Pompeo Girolamo Batoni,  
1708–1787

47 *Sheet of Sketches with Studies  
for “Hercules at the Cross-  
Roads” and for “The Small  
Holy Family,”* ca. 1748

Red chalk with traces of white  
chalk, squared in red chalk  
241 x 357 mm  
Everett V. Meeks, B.A. 1901,  
Fund  
1965.9.16

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